



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

dealt with finally in strict accordance with poetic justice.

THEURIET'S 'Le Bracelet de Turquoise' is proof that it is not easy to write just the class of book the Charpentiers want. It is written with all the author's well-known skill, and the character of the young bride, giddy and thoughtless, who leads her husband, an upright and conscientious official of the regular French type, to embezzle Government monies, is admirably drawn. Of course she is a coquette, though *au fond* she loves her husband; but having flirted outrageously on the train with a stranger who turns out to be a Government inspector and who speedily discovers the husband's crime—it is inevitable that there should occur a scene which, told in THEURIET'S way, is likely to make young girls reflect considerably and wonder still more.

BIART'S 'Le Bizco' is a Mexican story of love, jealousy and murder, which is so perilously near being sensational that the line of demarcation which is supposed to divide it from that class of literature is often invisible. The freedom with which Micaela meets Miguel while herself engaged to another man, will probably be envied by the average French demoiselle.

But a charming book is JEAN DE LA BRÈTE'S 'Mon Oncle et mon Curé,' not written for the Charpentier series. It is a delightfully vivacious and *naïve* bit of autobiography, supposed to come from a young girl, left an orphan when a mere child, and educated by one of those lovely priests of whom the anti-clerical French are getting so fond—in books. The young woman, who bears a vague likeness to MARIE BASHKIRTSEFF, as far as the more pleasing side of that frank-spoken person goes, is in charge of a shrewish and miserly old aunt, from whose sour temper and cruel ways she suffers considerably, until almost by chance she learns the secret of taming her. Then Jeanne's "I will write to my uncle," stands her in as good stead as Suzanne's "*Ah! ce Voltaire, quel génie!*" in PAILLERON'S comedy. She does finally go to her uncle, and enters society. In his description of the young lady's unconscious offenses against the usages of the world, M. DE LA

BRÈTE has something of MUSSET'S delicious way of almost saying risky things and then leaving his reader very much ashamed of having thought them. The book is full of subtle wit and delicate analysis of character.

F. C. DE SUMICHRAST.

Harvard University.

## JANSSEN'S INDEX TO KLUGE'S DICTIONARY.

### II.

As intimated in MOD. LANG. NOTES for Nov., 1890, Miss HÄNTZSCHE has prepared an index to the Mod. E. words in the new edition of KLUGE'S Dictionary, and I am thus enabled to make the following corrections in JANSSEN'S work. As KLUGE'S own English Index is the same as that in JANSSEN'S book (cf. KLUGE, p. viii), the following list may be of use also to those that own only the Dictionary. Some of the corrections that I have made are of little value or are self-evident, but I have recorded them because they show the use of the old edition.

Page 144 ff.

After <i>adder</i> read NAB-	Below <i>coal</i> insert
ER†	<i>coalmouse</i> KOHL-
Below <i>alb</i> insert	MEISE.
<i>alarm</i> ALARM†	Cross out <i>comber</i> KUM-
Below <i>belief</i> insert	MER†
<i>believe</i> GLAUBE†	Change <i>Cornwallis</i> to
After <i>bit</i> add BISSEN†	<i>Cornwall</i> .
" <i>bite</i> cross out BIS-	After <i>couth</i> read KUND.
SEN†	" <i>cramp-irons</i> read
Below <i>bleak</i> cross out	KRAMPE.
<i>bleat</i> BLÖKEN†	" <i>crankle</i> read
Below <i>buoy</i> insert	KRING.
<i>bur</i> BORSTE†	Below <i>cudgel</i> insert
Below <i>burn</i> cross out	<i>cumber</i> KUMMER†
<i>burr</i> BORSTE†	After <i>dumpf</i> add DUN-
Below <i>cable</i> insert	KEL†
<i>cabliau</i> KABLIAU†	Cross out <i>dun</i> DUNKEL†
Below <i>champion</i> insert	After <i>fair</i> add FEIER†
<i>chance</i> SCHANZE†	" <i>fiddle</i> add GEIGE.
After <i>chap</i> read KAP-	Below <i>fly</i> insert
PEN	<i>flyte</i> FLUSZ†
Below <i>chicken</i> insert	Read <i>Friday</i>
<i>chick</i> †	After <i>gallow-tree</i> read
After <i>clang</i> cross out	GALGEN
KLINGEN	Below <i>ghost</i> insert
After <i>clank</i> add KLING-	<i>gift</i> GIFT†
EN.	

I have placed a † wherever the use of the old edition is betrayed by the form given or omitted by JANSSEN.

Below <i>hamble</i> insert <i>hame</i> KUMMET†	Below <i>rare</i> insert <i>rash</i> RASCH†
After <i>haver</i> read HABER.	After <i>red</i> cross out RET-TEN†
" <i>heifer</i> cross out KLEE†	Below <i>rich</i> insert <i>rid</i> RETTEN†
Cross out <i>kabljau</i> KABLIAU†	Read <i>Saturday</i>
Below <i>lammas</i> insert <i>lamp</i> LAMPE†	Below <i>sleet</i> insert <i>slick</i> SCHLEI-CHEN†
Below <i>lock</i> insert <i>loft</i> LAUBE†	After <i>sound</i> add SUND†
Cross out <i>mad</i> MADE†	" <i>stud</i> add STÜTZEN
After <i>nare</i> add MAHR	Place <i>tevel</i> above <i>thane</i>
" <i>market</i> read MARKET.	Change <i>thank</i> to <i>thanks</i> †
" <i>marrow</i> cross out HARKE†	After <i>think</i> read DÜNKEL not DÜNKEN†
Read <i>Monday</i>	Below <i>vinegar</i> insert <i>vineyard</i> WINGERT†
Place <i>mule</i> below <i>mulberry</i> .	Cross out <i>waybread</i> †
After <i>oats</i> read HABER.	Below <i>wether</i> insert <i>weybread</i> WEG†
Below <i>paw</i> insert <i>pawn</i> PFAND†	After <i>worse</i> WIRR read WIRSCH.
Below <i>peep</i> insert <i>peewit</i> KIBITZ.	Read <i>youngling</i>
Page 41. Cross out <i>flyte</i> FLUSZ†	
" 63. After <i>swumfsl</i> add SUMPF†	
" 206. Above <i>hafre</i> insert <i>hærf</i> HARKE†	

Mr. O. F. EMERSON reminds me that MOD. LANG. NOTES v, col. 411, should read: "The form *geoglere* . . . *jüglere* of the old edition." At the same place (col. 412) cancel "Below *sceppan* insert *sci* SCHINDEN," and after *spytan* read SPEUTZEN for SPENTZEN.

GEORGE HEMPL.

University of Michigan.

## A CLASSICAL REMINISCENCE IN SHAKESPEARE.

To the following passage in SHAKESPEARE'S "Henry V," Act iii, sc. 5, l. 50ff.,

"Rush on his host as doth the melted snow  
Upon the valleys whose low vassal seat  
The Alps doth spit and void his rheum upon."

STEEVENS has this note: "*Juppiter hibernas cana nive conspuat Alpes*, Furius Bibaculus ap. Horatium."

Although priority in the discovery of this parallelism thus rightly belongs to this early editor, I feel warranted in calling attention to the subject again, for three reasons. First, STEEVENS quotes the passage in HORACE incorrectly; secondly, he refers to it quite inci-

dentally, showing thereby that he failed to perceive the import of his reference for the elucidation of a unique construction in the English text; lastly, modern editors, so far as known to me, seem entirely to ignore STEEVENS'S observation, evidently regarding resemblance of the two passages as a purely accidental coincidence, unworthy of comment. I am, however, persuaded that this parallelism reveals on the part of SHAKESPEARE a veritable reminiscence.

The simile under notice, though omitted in OXBERRY'S stage edition of "Henry V" (London, 1823), is by no means a merely ornate appendage; on the contrary, it is introduced with admirable fitness for the obvious purpose of heightening the *ethos* of the passage. Personifying the Alps and representing them in the act of spitting and voiding their rheum upon the valley, is, of course, but a *figurative* mode of expressing the contempt and fury with which the French are to rush upon their English foe. But while the meaning is thus clear, the image itself is singularly inelegant and grotesque. Dr. SAMUEL JOHNSON, therefore, very justly remarked that "the poet has here defeated himself by passing too soon from one image to another. To bid the French rush upon the English as the torrents from melted snow-streams from the Alps, was at once vehement and proper, but its force is destroyed by the grossness of the thought in the next line." We may add that this grossness is enhanced by the tautological continuation of the vulgar metaphor in "void his rheum upon."

The most remarkable point, however, to be noticed in our passage, is the unique use of "Alps" in the singular number. The same proper name occurs in three other places in SHAKESPEARE: "Richard II," Act i, 1, 64, "Even to the frozen ridges of the Alps"; "Antony and Cleopatra," Act i, 4, 66, "On the Alps it is reported," etc.; and "King John," Act i, 1, 202, "And talking of the Alps and Apennines." The two former examples

<sup>1</sup> Both expressions are appropriately used in a *literal* sense in Shylock's speech ("M. of V." Act i, scene 3, ll. 104, 109, 118), for as QUINTILIAN (x, 1, 9) well puts it: "nam et humilibus interim et vulgaribus (sc. verbis) est opus et quae *nitidiores* in parte videntur sordida, ubi res poscit, proprie dicuntur."